

GIVING YOU THE BEST THAT I GOT

Anita Baker







GIVING YOU THE BEST THAT I GOT

*Anita Baker*

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CONTENTS

GIVING YOU THE BEST THAT I GOT	4
GOOD ENOUGH	25
GOOD LOVE	31
JUST BECAUSE	36
LEAD ME INTO LOVE	44
PRICELESS	41
RULES	9
YOU BELONG TO ME	13

# GIVING YOU THE BEST THAT I GOT

Words and Music by  
ANITA BAKER, SKIP SCARBOROUGH  
and RANDY HOLLAND

Ain't there something I can give you  
In exchange for everything you give to me  
Read my mind and make me feel just fine  
When I think my peace of mind is out of reach

The scales are sometimes unbalanced  
And you bear the weight of all that has to be  
I hope you see that you can lean on me  
And together we can calm a stormy sea

We love so strong and so unselfishly  
They don't bother me so I'm gonna keep on  
Giving you the best that I got, baby  
They don't bother me, said I'm gonna keep on  
Giving you the best that I got, listen baby

Everybody's got opinions  
'Bout the way they think our story's gonna end  
Some folks feel it's just a superficial thrill  
Everybody's gonna have to think again

We love so strong and so unselfishly  
They don't bother me so I'm gonna keep on  
Giving you the best that I got, baby  
They don't bother me, said I'm gonna keep on  
Giving you the best that I got, listen baby

Somebody understands me  
Somebody gave his heart to me  
I stumbled my whole life long  
Always on my own, now I'm home

My weary mind is rested  
And I feel as if my home is in your arms  
Fears are all gone, I like the sound of your song  
And I think I want to sing it forever

We love so strong and so unselfishly  
And I made a vow so I tell you now  
I'm giving you the best that I got, baby  
I bet everything on my wedding ring  
I'm giving you the best that I got, givin' it to you baby



# GIVING YOU THE BEST THAT I GOT

Words and Music by  
ANITA BAKER, SKIP SCARBOROUGH  
and RANDY HOLLAND

Medium beat ♩ = 108

**Dmaj7** **A(9)/C#** **C Bm Am7 D/G F#m7**

*mp*

*Red.* \*

**Bb Am7 Gm7 C/F D/E**

*Red.* \*

Verse 1:

**E/A A** **E/A A** **C#m7**

1. Ain't there some-thing I can give you in ex-change for ev-ery-thing you gave

**Dmaj9**

— to me? Read my mind and make me feel just fine,



## Verses 2 &amp; 3:

**Cmaj7** **Bm7** **Bm7/E** **E/A** **A**

when I think— my peace of mind— is out of reach.——

The scales are some-times—  
2. Ev - ery - bod - y's

**E/A** **A** **C#m7**

— un - bal - anced, —  
got o - pin - ions —

and you bear the weight of all — that has to be.  
'bout the way they think our sto - ry's gon - na end.

**Dmaj9** **Cmaj7**

I hope — you see that you — can lean — on me,  
Some — folks feel it's just — a su - per - fi - cial thrill;

and to - geth - er we can calm — a  
ev - ery - bod - y's gon - na have — to

**Bm7** **Bm7/E** **Dmaj9** **A(9)/C#** **Cmaj7**

storm-y sea. ——— }  
think a gain. ——— }

*mf* We love — so strong and so un - self - ish -



Bm7 Bm7/E Dmaj9 A(9)/C#

ly. ———

{ And I tell you now ——— that I made a vow; — I'm  
They don't both-er me, — so I'm gon-na keep — on

Cmaj7 Bm7 A/C# Dmaj9 A(9)/C#

giv-ing you the best that I got, — ba-by.  
giv-ing you the best that I got, — ba-by.

Yes, I tell you now —  
They don't both-er me, —

To Coda 1. Bm7 D.S. 2. Bm7/E

Cmaj7

—— that I made a vow; — I'm  
—— so I'm gon-na keep — on

giv-ing you the best that I got, — hon-ey.  
giv-ing you the best that I got, —

2. Bm7/E Bridge: A/E 3

lis-ten, ba-by. *mf* Some-bod-y un-der-stands ——— you;



some - bod - y gave his heart to me. I've stum - bled my whole -

Chords: A/E, Am/C, Bm7, C#m7

Annotations: 3 (triplets)

— life long, — al - ways on my own, now I'm home.

Chords: Dmaj9, Dmaj9/E, D.S. al Coda

— giv - in' it to you, ba - by.

Chords: Bm7/E, Dmaj9, A(9)/C#

Annotations: Coda, mp, 3 (triplets)

Giv - ing you the best that I got.

Chords: C, Bm7, Bm7/E

Annotation: Repeat ad lib. and fade

Verse 3:

My weary mind is rested,  
And I feel as if my home is in your arms.  
Fears are all gone, I like the sound of your song,  
And I think I want to sing it forever.

We love so strong and so unselfishly,  
And I made a vow, so I tell you now;  
I'm giving you the best that I got, baby.  
I bet everything on my wedding ring;  
I'm giving you the best that I got, givin' it to you, baby.



# R U L E S

Words and Music by  
MAGGIE RYDER, PHIL NICHOLL  
and GRAHAM LAMB

Love was meant to be loving  
So many times we don't give, we take  
Love has really no conception of this rule

Days you gave me were numbered  
And as a rule they were hard to take  
All it took was the number of a fool

Rules were made to be broken  
So many hearts break the same way too, aw baby  
I said that you ain't no exception to the rule, yes sir

Your answer begging my question  
It seems I left you too late to ask  
Was this really your intention  
From the start

The nights you left me are empty, baby  
As for the answer they changed the past  
I tried to let you explain your change of heart  
How could you change your mind

Rules were made to be broken  
So many hearts break the same way too, aw honey  
I said that you ain't no exception to the rule

How could they say  
It would be better this way... without you  
When by the usual rules  
I kept presuming that you would stay, baby

So many hearts break the same way too, now mister  
I said that you ain't no exception to the rule  
You...

Gonna get on my bad heart  
Just like everybody asks you  
You've gotta help, baby  
You've gotta help me convert too

You better hear what I'm tellin' you

# RULES

9

Words and Music by  
MAGGIE RYDER, PHIL NICHOLL  
and GRAHAM LAMB

Medium fast  $\text{♩} = 104$

Play 3 times

Am7 G/A Dm9 Bm7(b5) E7aug(+9) Am G/A Dm9 E7(b9)

The piano introduction is in 4/4 time, marked 'mf' (mezzo-forte). It consists of two measures. The first measure contains a series of chords: Am7, G/A, Dm9, Bm7(b5), and E7aug(+9). The second measure contains the chords: Am, G/A, Dm9, and E7(b9). The melody is played in the right hand, and the bass line is in the left hand.

Verse:

Am7

G/A

D/F#

The first system of the verse is in 4/4 time. It contains two lines of lyrics. The first line is: '1. Love was meant to be lov - ing;'. The second line is: '2. Your an - swer beg - ging my ques - tion;'. The melody is played in the right hand, and the bass line is in the left hand. The chords are Am7, G/A, and D/F#.

B7sus

C

G

Em7

F F/G

The second system of the verse is in 4/4 time. It contains two lines of lyrics. The first line is: 'give, we take. ———'. The second line is: 'to ask. ———'. The melody is played in the right hand, and the bass line is in the left hand. The chords are B7sus, C, G, Em7, and F F/G.

Fmaj7

G

Am7

G/A

The third system of the verse is in 4/4 time. It contains two lines of lyrics. The first line is: 'Days you gave me were num - bered, ———'. The second line is: 'The nights you gave me were emp - ty, ba - by;'. The melody is played in the right hand, and the bass line is in the left hand. The chords are Fmaj7, G, Am7, and G/A.

Rules - 3 - 1



**D/F#** **B7sus** **C** **G**

and as a rule they were hard to take.  
as for the an - swer, they changed the past.

All it took was the num -  
I tried to let you ex - plain

**Em7** **Fmaj7** **G/F** 1. *To next strain* **Fmaj7** **E7aug(+9)** 2. **Fmaj7** **E7**

ber of a fool.  
your change of heart.

How could you change your mind?

**Chorus:** **Am** **D/E** **D9**

*f* Rules were made to be bro - ken.

So man - y hearts break the same

**E/F#** **G7/Bb** **Am7** **D/E**

way too, aw hon - ey.

I said that you ain't no ex - cep - tion to the

1. **C/D** **B7sus** **E7 aug(+9)** *D.S. %* 2. **Am** **G/A**

rule, yes— sir. rule.

**Am** **G/A** *To next strain* 3.4. **D9** **E/F#** *Repeat ad lib. and fade* **G♭7/B♭**

Now tell me, rule.

**Fmaj7** **G/F** **Fmaj7** **G/F** **Am7**

*mf* how could you— say,— it would be bet - ter this— way— with - out

**Fmaj7** **G/F** **Fmaj7** **G/F**

you?— When by the u - su - al— rules— I

**Fmaj7** **G/F** **B7sus** **E7 aug(+9)** *D.S.S. %%*

kept pre - sum - ing that you— would stay.—



# YOU BELONG TO ME

Words and Music by  
GRAHAM LYLE, TERRY BRITTEN  
and BILLY LIVSEY

I need you near me  
Need you to be there  
I can't let go of you now

Nobody loves you  
Like I can love you  
I'll just keep holding on somehow

I give nothing less  
Than my very best  
And I'm staking my claim to your heart, your heart

Chorus:  
You belong  
You belong to me  
You know this love of mine is guaranteed  
You belong  
You belong to me, baby, baby  
Now and forever it will always be

You know where to find me, you know I'll be there  
Baby, I'm hooked on your line  
Then I'm reminded your world is calling  
I play a part on the sidelines

My role is to wait and anticipate  
That moment that you walk through my door, my door

Repeat Chorus

Maybe I have no rights, child  
But when your arms are holding me tight  
Your kisses tell me all I want to know  
I got one problem, I can't let you go

And your kissin' tells me all I want to know  
I got this problem babe, I can't let you go

Repeat Chorus

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# YOU BELONG TO ME

Words and Music by  
GRAHAM LYLE, TERRY BRITTEN  
and BILLY LIVSEY

Medium fast  $\text{♩} = 104$

$E\flat/B\flat$   $B\flat$   $G\flat\text{maj}7A\flat$   $G\flat(9)$   $Fm7$  1.  $C\flat\text{maj}9/D\flat$  2.  $E\flat m9$   $Fm7$   $B\flat$

*mp*

Verse:  
 $E\flat m9$   $Fm7$   $B\flat$   $\text{B}\flat$

1. She wants you near—her,

$Gm7$   $G\flat(9)$   $E\flat/F$   $F$

on-ly to be— there;— she won't— let go of you now.—

$B\flat$   $Gm7$   $G\flat(9)$

No-bod-y loves— you like I can love— you;— I just— keep hold-ing on some—

You Belong To Me - 4 - 1

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**E $\flat$ /F F E $\flat$ m9 E $\flat$ 9**

how. It's point-less, I guess,— to be so pos-ses-sive, but I'm

**G $\flat$ (9) A $\flat$  B $\flat$  Chorus: F/C**

stak-ing my claim to your heart. You be-long,— you be-long—

**E $\flat$ /B $\flat$  B $\flat$  Fm7 Gm7 B $\flat$ m7/E $\flat$**

— to me;— you know my love for you is guar-an-teed.

**F/C C E $\flat$ /B $\flat$  B $\flat$  Fm7 Gm7**

You be-long,— you be-long— to me,— now and for-ev-er it will

**1. B $\flat$ m7/E $\flat$  Fm7 Gm7 C Fm7 C D.S.**

al-ways be.

2. **Bbm7/Eb** **F/G** **G** **F/G** **G**

al - ways be. May - be I have no rights, — oh, but

**Fm7** **Cm7** **Fm7**

when your arms are hold - ing me tight, — and your kiss - es tell — me

**F/G** **Bbm7/Eb**

all I want to know. — My on - ly prob - lem is let - ting you go. —

**F#m7** **G#m7**

*Instr. solo ad lib.*

1. **Bm7/E** 2. **Bm7/E** **F#m7**

Oh, and your kiss - es tell — me —

**F#7** **A(9)** **B7sus** **B**

all I want — to know, — but I will nev-er get used to let-ting you go. —

**F#C#** **E/B** **B** **F#m7** **G#m7**

You be - long, — you be - long — to me; — you know this kind of love is

**Bm7/E** **F#C#** **F#** **E/B** **B**

guar - an - teed. You be - long, — you be - long — to me, —

**F#m7** **G#m7** **Bm7/E** **E/B** **B**

now and for - ev - er it will al - ways be. You be - long, — you be - long —

**D/A** **A** **F#m7** **G#m7** **Bm7/E**

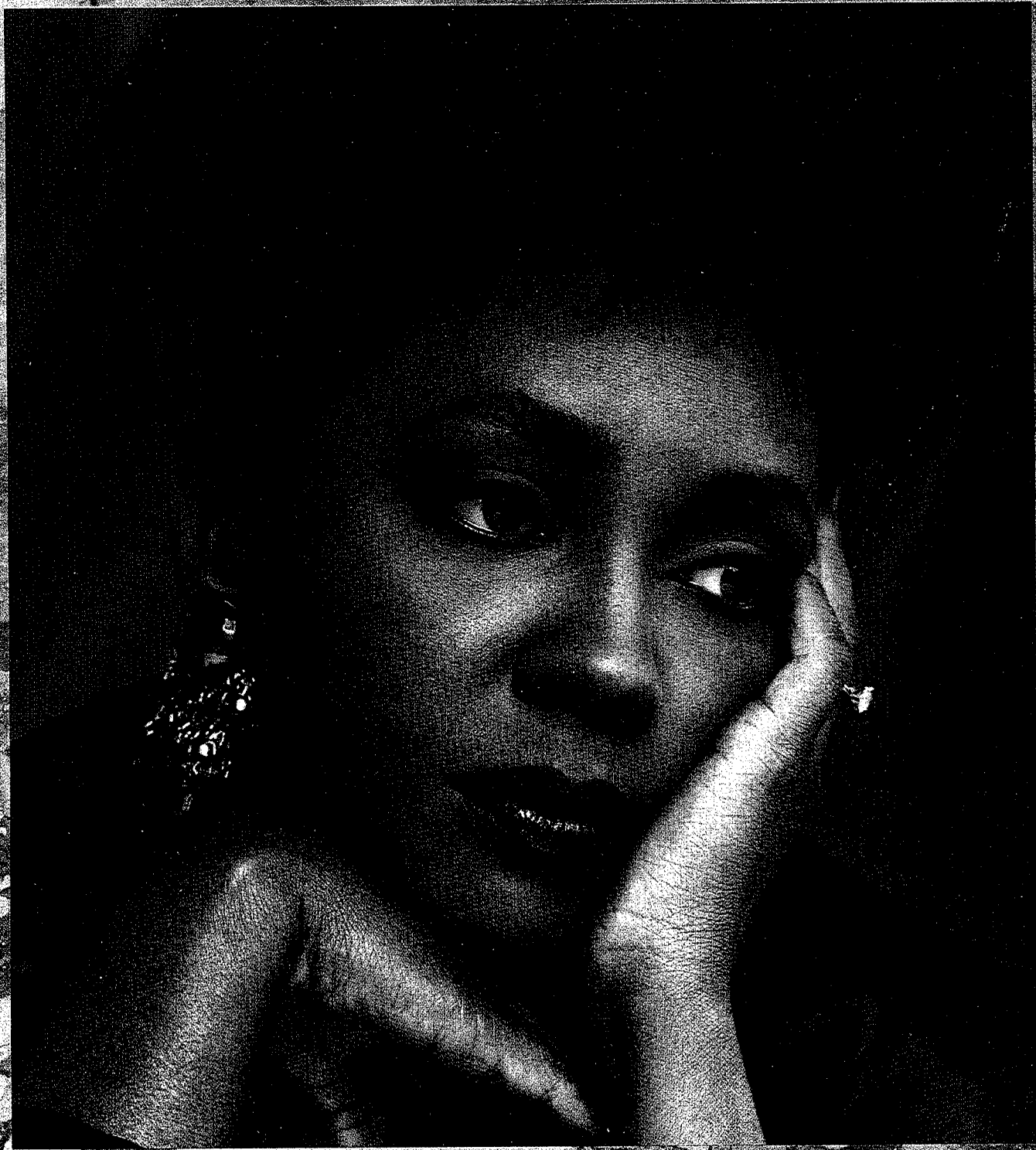
— to me. —

*Repeat ad lib. and fade*

**Verse 2:**

Every moment we share is stolen (feel in my heart);  
 Nothing's so precious as time (you don't love me).  
 Then I'm reminded your world is calling (I play a part);  
 I play a part on the sidelines (I wait for you).  
 My role is to wait, anticipating the minute you walk through my door.  
 (To Chorus:)















# Anita Baker

Anita Baker doesn't think she's a singer. "To me a singer is somebody who can take any song and sing it," she says. "I can't do that. I have to personalize a song. I have to fit it to me. Personalizing means fixing a song so I can take it from A to Z. It's got to have drama. Whether it's a quiet, understated melodrama or it's a slap-you-in-your-face drama. A song's gonna have moments."

For someone who's "not a singer" Anita's comments suggest that the lady knows a great deal about the art of singing, a fact clear to any of the five million people who purchased her landmark 1986 release Rapture. It's ironic that Baker, one of the most distinctive voices of the decade, is so self-effacing since both her pure vocal ability and technical understanding of songs are unique.

Anita's special place in American music is confirmed by her second Elektra album, Giving You The Best That I Got. Again, serving as executive producer with producer Michael Powell, Anita displays her talent on sultry r&b, supple samba and bluesy jazz. As Rapture led Billboard critic Nelson George to coin the phrase "retro nuevo" ("an artful blend of graceful contemporary production with a traditional black music sensibility") to describe her approach, Giving will affirm for critics and listeners that Baker is a musical personality whose impact will be felt throughout the '90's.

Out of some 200 songs considered, Baker whittled the number down to 15 and then down to the final eight "moments" that comprise Giving. On side one Garry Glenn, co-writer of Rapture, contributes "Priceless," a comfortable mid-tempo track who's effectiveness is aided by ex-Motown arranger Paul Riser's string chart. "Lead Me Into Love" opens with Baker dueting with George Duke's acoustic piano before building into a stellar pop ballad. The title track composed by Baker, Randy Holland and Skip Scarborough (writer of Earth, Wind & Fire classic "Can't Hide Love"), is an audacious, semi-autobiographical love song highlighted by Baker's thoughtful phrasing and Sir Gant's tasty piano solo. "Good Love," penned by Virgin Records signee Gary Taylor, has a sexy mood created by Synclavier bass and drum tracks, and Baker's own husky background vocals.





Side two opens with "Rules," a meditation on the loss of a lover, that with a lesser singer could have been a wimpy tearjerker, but Baker's voice molds into a celebration of this woman's self-worth. The samba "Good Enough" is one of the album's highlights with Gerald Albright's saxophone, journalist-turned-songwriter James McBride's melody, and Baker's ecstatic interpretation. On "Just Because" Baker testifies to love's intensity with the open-hearted enthusiasm that has become her trademark. Giving closes with "You Belong To Me," a tune written by the British team of Graham Lyle, Terry Britten and Billy Livsey, that with its inventive synthesizer programming creates a techno-pop sound that contrasts nicely with Anita's always natural delivery.

Anita's musical career began at age 12 when she began singing around Detroit with her grandfather, a traveling minister. Her introduction into secular music came when she started listening to Detroit's WJZZ and began gigging with "basement bands" formed by classmates and choir members, singing everything from jazz standards to Led Zeppelin (she does a great version of "The Immigrant Song"). After high school she spent the next two years moving from band to band until a member of Chapter 8, then one of Detroit's top club bands, invited her to audition.

Looking back Baker recalls, "Everything I learned about music I learned from that band." Her on-going relationship with Chapter 8 had a short and long term impact on her career: she made her recording debut with Chapter 8 in 1980 and sang lead on the minor hit "I Just Wanna Be Your Girl"; which began a friendship with keyboardist Michael Powell that would years later culminate in Rapture and Giving You The Best That I Got.

After Chapter 8 was dropped by Ariola, a discouraged Baker spent a few years as a legal secretary before recording The Songstress for a Los Angeles based independent label. That album spawned the top ten black single "Angel" and first made a national audience aware of her jazz-r&b synthesis. A conflict with that company led to a law suit and inactivity for Baker until she was signed to Elektra by Chairman Bob Krasnow.



Trusted with creative control of the project, Baker executive-produced an album that won Grammys for R&B Female Vocalist and R&B Song of the Year ("Sweet Love"); was designated best female singer in Rolling Stone's critics poll and best new female singer in that magazine's fan poll; and garnered either awards or nominations from every significant musical competition in the United States and overseas.

A marathon tour of the United States and Europe followed, which included a triumphant appearance at the Montreaux Jazz Festival, where she performed a set that included music associated with Billie Holiday and Van Morrison. At Montreaux she worked with George Duke, who serves as her musical director. Her only recorded performance since Rapture, the duet with the fellow Detroiters The Winans, "Ain't No Need To Worry," won a Grammy for best gospel performance by duo or group.

Unlike a lot of "recording artists," Baker is a student of the singing art who deeply understands the intricacies of her voice. So when Baker seems to be improvising her song order on stage it's because "I wait for my voice to be ready to sing certain songs." The intimacy of her voice on record is partially a by-product of "recording with two microphones." "One feeds into the console, the other into my headset because I like room sound. That allows me to hear how I'm really sounding as opposed to hearing my voice interpreted by the microphone."

Finally, to understand Baker's commitment, you have to know that she, in total disregard of current superstar singer norms, is in the studio during the entire recording process, singing along with the musicians as the basic tracks are cut. In an era when most singers are so divorced from the recording process they are said to "phone in" their voices, Baker's attitude is so old fashioned it's progressive. She acknowledges, "Sometimes the musicians don't want me in there, but I'm there. There is a relationship between the singer, musician and the song you just can't get when the singer is alone in an isolated room." What it boils down to is Anita Baker, again giving it the best she's got.

# GOOD ENOUGH

Words and Music by  
JAMES McBRIDE and  
ANITA BAKER

Ah, you can count on me for anything you choose  
Say, but the best that I can offer is love true  
Still I know you wonder why this love of mine seems to die  
As if I live in the clouds and you live in the sea

Now you can bet your bottom dollar that I love  
Now for a basic fact like that you'll need no clue  
I just hope you think I'm good enough  
I hope you think I'm girl enough  
I hope you believe in chemistry for two

I really do - I do  
My my baby - I'm telling you, honey

For your love baby, said I would walk through fire  
For this love honey, said I would reach my highest ground  
For this love baby, there ain't nothin' that could turn me around  
I'll never let you down

For your love baby, I'd take a walk through fire  
For this love honey, said I would reach my highest ground  
For your love baby, there ain't nothing that could turn me...

I'd die for your love, lie for your love  
I'd even touch the sky for your love

Baby, bet your bottom dollar that I'm gonna love you  
Said for a basic fact like that you'll need no clue  
I hope you think I'm good enough  
I hope you think I'm girl enough  
I hope you believe in chemistry for two

I tell you I hope you think I'm girl enough  
I hope you think I'm good enough  
I hope you believe in chemistry for two

I really do

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# GOOD ENOUGH

Words and Music by  
JAMES McBRIDE and  
ANITA BAKER

Moderate samba feel  $\text{♩} = 84$

**System 1:**  $G\flat\text{maj}7/A\flat$   $D7(\flat 9)$

**System 2:**  $Fm7/A\flat$   $G\flat m6/D\flat$   $Fm7/A\flat$   $G\flat m6/D\flat$

**System 3:**  $Fm7/A\flat$   $G\flat m6/D\flat$   $Fm(7)/A\flat$   $G\flat/A\flat$  Ah, you

**System 4:**  $D\flat\text{maj}9$   $G\flat m6/D\flat$   $D\flat\text{maj}9$

can count on me for an - y - thing you choose.

**D $\flat$ maj9** **G $\flat$ m6/D $\flat$**  **F7sus**  
 Say, but the best that I can of - fer is love —

**F7 ( $\flat 9$ )** **F7 ( $\flat 9$ ) / A** **B $\flat$ m7** **A $\flat$ m7** **D $\flat$ 7**  
 true. — Still I know you won - der why — this —

**G $\flat$ maj9** **G $\flat$ m6/E $\flat$**  **B $\flat$ m7**  
 — love of mine seems — do or die, — as if I — live in the clouds —

**E $\flat$ 7** **E $\flat$ 7/G** **G $\flat$ /A $\flat$**  **D $\flat$ maj9** **G $\flat$ m6/D $\flat$**   
 — and you live in the sea. — Now you can bet your bot - tom dol -

**D $\flat$ maj9** **G $\flat$ m6/D $\flat$**  **D $\flat$ maj9** **G $\flat$ m6/D $\flat$**   
 — lar that — I love — you. — Now for a ba - sic fact — like that —



**F7sus** **A<sup>dim</sup>7/F** **B<sup>b</sup>m7**  
 — you'll need no clue. — I just hope you think — I'm —

**A<sup>b</sup>m7** **D<sup>b</sup>7** **G<sup>b</sup>maj9** **G<sup>b</sup>m6/E<sup>b</sup>**  
 — good e - nough; — I hope you think — I'm girl e - nough; — I

**B<sup>b</sup>m7** **E<sup>b</sup>9** **G<sup>b</sup>/A<sup>b</sup>** 1. *To next strain*  
 hope you be - lieve in chem - is - try for two. — I real - ly

2.3. *Repeat and fade* **D<sup>b</sup>maj9** **G<sup>b</sup>m6/D<sup>b</sup>** **D<sup>b</sup>maj9** **G<sup>b</sup>m6/D<sup>b</sup>**  
 — I tell — you I do.

**G<sup>b</sup>maj9/A<sup>b</sup>** **D7(<sup>b</sup>9)**  
 My, — my ba - by, I'm —

28

**D♭maj9** **G♭m6/E♭** **D♭maj9** **G♭m6/E♭**

— tell-ing you.

**C7sus** **F7(b9)** **Gbmaj9**

For your love, ba - by,

**Gbm6** **Bbm7** **Gbmaj9**

I'd take a walk through fi - re. For your love, hon - ey,

**Gbm6** **Bbm7** **Gbmaj9**

said I will reach my high - est ground. For this love, ba - by,

**G $\flat$ m6** **1. D $\flat$ /F** **D $\flat$ 9/A $\flat$**  **G $\flat$ maj9**

there ain't noth - ing that — could turn me — a - round.

**F7 aug(-9)** **2. B $\flat$ m7**

I'll nev - er let you down. — noth - ing that — could

**B $\flat$ /G** **B $\flat$ /C** **Fmaj9** **Fm7** **B $\flat$ 7**

turn me... — I'd die for your love, lie for your love.

**E $\flat$ maj9** **B $\flat$ m7/E $\flat$**  **A $\flat$ 9** **D.S.  $\text{X}$**

I'd e - ven — touch the sky, for your love. — Ba - by,

# GOOD LOVE

Words and Music by  
GARY TAYLOR

Ah, many days it goes unspoken  
But this desire never seems to go away  
It's gonna take much more than hope to bring you close  
I think I'll pray

I hear you say you've got a lot to give up  
And there is so much more this heart of mine can take  
If what you have to bring to me is positive you send it right away  
Right away

Chorus 1:

I want to know what good love feels like  
Good love, good love  
I want a love that's sure to stand the test of time  
I want to know what good love feels like  
Good love, good love  
Morning, noon and night, forever all my life  
Good love, good love  
Good love, good love

There is a void that stands between us  
And it seems it's getting harder to relate  
Never in my wildest dreams did I imagine  
Life this way

Repeat Chorus 1:

Chorus 2:

I want to know what good love feels like  
Good love, good love  
I want a love that's sure to stand the test of time  
I want to know what good love feels like  
Good love, good love  
Hear me when I say, bring it to me baby

Babe, you're the man I hear you say you are  
I don't quite understand why loving me is so hard  
Never have I felt the need to be this close  
Words cannot say, heaven only knows

Repeat Chorus 1 to Fade

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# GOOD LOVE

Words and Music by  
GARY TAYLOR

Moderate beat ♩=76  
Gm7

Am7/E

Gm7

Am7/D

Gm7

Am7/E

Ebmaj9

Am7/E

Am7/D

Verse 1:

Gm7

Am7/E

Gm7

Am7/E

Ebmaj9

Good Love - 4 - 1



**Dm7/G** **Gsus/A** **Cm/B $\flat$**  **B $\flat$ /C**

hope to bring— you close; I— think I'll— pray. 3

I

**Verse 2:**  
**Gm7** **Am7/E**

hear you say— you've got a lot to give— up, and there is

**Gm7** **Am7/E**

so much more this heart of mine— can take.

**E $\flat$ maj9** **Gm7** **Gsus/A** 3

If what you have— to bring— to me is pos-i-tive, you send it. right a-way,—

**Cm/B $\flat$**  **B $\flat$ /C** **Chorus:**  
**Gm7** **mf**

right a-way.— I want to know what good— love— feels like,—

**Am7/E** **Gm7**

(good love, good love). I want a love that's sure to stand the test of

**Am7/E** **Gm7** **Am7/E**

time. I want to know what good love feels like, (good love, good love).

**Ebmaj9** **1. Am7/D**

Morn - ing, noon, and night, for - ev - er all my life.

**Gm7** **Dm7** **Gm7**

Good love, good love, good love, good love.

*D.S. §* 2.4.5. *Repeat ad lib. and fade* 3.

**E♭maj9** **Am7/D** **Am7/D**

2. There is a ev - er all my life. I want to to me, ba - by.

*Bridge:*

**E♭** **B♭/D**

Babe, you're the man I hear you say you are, I

**Am7/D** **D♭maj9** **E♭/B♭**

don't quite un - der - stand why lov - ing me is so hard. Nev - er have I felt the

**Dm7** **Am7/D** **D♭maj9** **D7sus** *D.S.S. §§*

need to be this close. Words can - not say, heav - en knows. I want to

*Verse 2:*

There is a void that stands between us,  
And it seems it's getting harder to relate.  
Never in my wildest dreams did I imagine life this way.

*Chorus 2:*

I want to know what good love feels like  
(good love, good love).  
I want a love that's sure to stand the test of time.  
I want to know what good love feels like  
(good love, good love).  
Hear me when I say, bring it to me baby.

*(To Bridge:)*

# JUST BECAUSE

Words and Music by  
MICHAEL O'HARA, SAMMY MCKINNEY  
and ALEX BROWN

When I think about how much I'm loving you  
No limitations, no set of regimented rules  
I'm amazed how much this love has touched my life  
And the commitment that we share is a welcome sacrifice

This must be, sweet fatal attraction  
My life long date with destiny  
Love this strong, it just brings out the passion  
I never knew was here in me

I love you just because  
I love you just because  
Just because I do, my darlin'  
Emotions more than words can help me say  
I love you, baby, just because you're you  
Just because you're you

You're a diamond in my mind, a treasure found  
A precious gem to me you're so nice to have around  
I'm so glad I took the path that led to this  
And it's amazin' loving you, I'm doin' things I never thought I'd do

I don't know, there ain't no explanation  
Of why I'm sharin' love at last this way  
I won't try to work out all my reasons  
I'll use these words to simply say

I love you just because  
I love you just because  
Just because I do, my darlin'  
Emotions more than words can help me say  
I love you, baby, just because you're you

I love you just because  
I love you just because  
Just because I do, my darlin'  
Emotions more than words can help me say  
I love you, baby,

Could it be that there's more to this than meets the eye  
Maybe that's the reason why  
All I know is when I'm in your arms it feels all right  
I'll hold you tight and I come alive

I love you just because  
I love you just because  
Just because I do, my darlin'  
Emotions more than words can help me say  
I love you, baby, just because you're you

til fade

# JUST BECAUSE

Words and Music by  
MICHAEL O'HARA, SAMMY MCKINNEY  
and ALEX BROWN

Moderate beat ♩ = 88

*mp* (you.) (just because you're you...)

*my, my* *ooh* 1. When I *you're*

*Just because you're you*

Verse:

think a - bout — how much I'm lov - ing you, no lim - i -  
a diamond in my mind a treasure

ta - tions, — no set of reg - i - men - tal rules, I'm a -  
*found* *a precious gem to me* *you're*

Just Because - 4 - 1



Eb/Ab      Ab      Cm7  
 mazed how much this love has— touched my life. ——— And the com -  
*so nice to have around* *I'm so*

Fm7      Cm7      Fm7  
 mit - ment that — we share — is a wel - come sac - ri - fice.  
*glad I took the path that led to this*

Cm7      Dbmaj7      Cm7      Fm7      Bbm7  
 This — must be sweet fa - tal at - trac - tion, my life - long date with des - ti - ny —  
*it's amazing to you I'm doing things I never thought I'd do*

Bbm7/Eb      Cm7      Dbmaj7      Cm7      Fm7  
 Love — this strong, it just brings out the pas - sion I  
*I don't know there isn't no explanation*

Just Because - 4 - 2

I won't try to work out all my reason;  
 I'll use these words to simply say

Chorus:

$G\flat maj7^{(9)}_{(6)}$   $B\flat m7/E\flat$   $\text{trill}$   $E\flat/A\flat$   $A\flat$

nev - er knew was here — in me. *why I'm sharing love at last this way* I love — you just be - cause, — I love — you *mf*

$E\flat/F$   $Fm7$   $Cm7$   $Fm/C$   $Cm7$   $B\flat m/A\flat$   $A\flat/C$

just be - cause, — just be-cause — I do, — my dar - lin'.

$D\flat maj7$   $Cm7$

*(you)* E - mo - tions more than words can help — me say — I love — you, —

$G\flat maj9$  1.  $B\flat m7/E\flat$  D.S.  $\text{trill}$  2.4.5.  $B\flat m7/E\flat$  Repeat ad lib. and fade

just be-cause — you're I love — you

*+ I love you & I love you too*

3. *Bridge:*  
 Bbm7/Eb C7(b9)/E Fm7 Abmaj7/Bb Bb13

Could it be that there's more to this than meets the

Eb maj9 Abmaj9

eye? Ba - by, that's the rea - son why.

Fm7 Abmaj7/Bb Bb13

All I know is when I'm in your arms, it

Bbm7 Bbm7/Eb D.S.S. %%

feels all right; I'll hold on tight, and I come a - live. I love you

*Verse 2:*

You're a diamond in my mind, a treasure found,  
 A precious gem to me; you're so nice to have around.  
 I'm so glad I took the path that led to this,  
 And it's amazing, loving you, I'm doing things I never thought I'd do.  
 I don't know, there ain't explanation of why I'm sharing love at last this way.  
 I won't try to work out all my reason; I'll use these words to simply say:

*(To Chorus:)*

# PRICELESS

Words and Music by  
GARRY GLENN

When you ask me how I feel about you  
I tried to find the word that best describes you  
You are to me like a precious jewel, so valuable, baby  
You shine so bright, lighting up my life with pure delight

You are so priceless to me  
And loving you has made me see  
With your love, I can do most anything

You are so priceless to me  
You're like the first rainbow in spring  
Your love comforts my heart with joy you bring

I envision you and me in love together  
Coming closer as we share each day together

Give me all the gold in the world  
It will not replace this love, baby  
Take a diamond ring worth a lot  
What we got, cannot be bought or sold

You are so priceless to me  
And loving you has made me see  
With your love, I can do most anything, baby  
Yes sir

You are so priceless to me  
You're like the first rainbow in spring  
Your love comforts my heart with joy you bring me

Never had a lover, babe  
My baby, my baby, my darlin'

You are so priceless to me  
And loving you has made me see  
With your love, I can do most anything

# PRICELESS

Words and Music by  
GARRY GLENN

Moderate beat ♩=100

1. *mp* C#(9) C#7/B C#m7/F# Amaj9/B

2. Verse: B/E E B/C# C#m7 F#9

1. *mf* When you ask me how I feel a-bout  
vi-sion you and me in love to- geth-

D/E Cmaj7(+5)/G# B/C# C#m7 B/F# E/F# F#9

— you, — I tried — to — find the word — that best — de-  
- er, — com - ing clos - er — as we share — each day — to-

D/E C#(9) C#7/B

scribes you. — You are — to me  
geth - er. — Give me all the gold

Priceless - 2 - 1

**C#m7/F#** **A/B**

like a pre-cious jewel, — so val - ua - ble, ba - by.  
in the world, it will not re - place this love, ba - by.

**C#(9)** **C#7/B** **C#m7/F#** **A/B**

You shine so bright, — light - ing up my life — with pure de - light. —  
Take a dia - mond ring — worth a lot; what we got can - not be bought.

**Chorus:** **Amaj7** **G#m7** **Amaj7** **D/E**

— You are so price - less to me, — and lov - ing you — has made — me see. —  
— or sold. *mf* — less to me, — you're like the first — rain - bow — in spring.

**E/F#** **D#m7** **G#m7** **C#m7/F#**

With your love, — I can do — most an - y - thing. —  
Your love com - forts my heart — with joy — you bring.

**1.3.4.** **Repeat ad lib. and fade** **2.** **D.S. ∞**  
**A/B** **Amaj7** **A/B**

You are so price — 2. I en -



# LEAD ME INTO LOVE

Words and Music by  
STEVE LANE & LARRY PRENTISS

We may never understand  
If love just happens or it's planned  
We must believe our spirits know somehow  
Baby, we can't stop the falling we feel now oooh

New emotions overflow  
And now this heartbeat wants control oooh baby  
If the love was meant to be so strong  
Something close to magic's coming on

Take my heart and lead me into love  
Light the way for me  
Without your touch I cannot see  
Lead me into love  
I'm deep in the miracle of you oooh

When we feel excitement rise  
We'll share the secrets found in lover's eyes  
You'll speak the words of love, I'll speak them too  
Baby, ain't no stoppin' me when I'm near you

Honey take this heart and lead me into love  
Light the way for me  
Without your touch I cannot see  
Lead me into love  
I'm deep in that miracle of  
Deep in that miracle, I love you, baby yeah

Uh huh, I keep tellin' you  
Uh huh, bring it to me baby  
I need you to bring me the miracle, baby  
Honey won't you

Let our hearts meet  
I know that I'm no good, baby  
'Til you show me  
That your desire is complete and I'm all yours oooh

Baby, baby, baby show me  
Teach me the way, baby  
Deep in the miracle of

C'mon show me child  
Shine, shine your light on me  
I can't see without you  
I can't move without you  
I can't live without you

Baby, shine, shine your light on me  
Sweet light of love, baby  
Deeper, baby, deeper, baby

# LEAD ME INTO LOVE

Words and Music by  
STEVE LANE &  
LARRY PRENTISS

Slowly ♩ = 60

B♭maj9 A♭maj7 Csus C Dm7/C Aaug/B B♭maj9 A♭maj7

Verse One:

Csus/G Dm7 B7 (+9) B♭maj9 Am7 Dm7

*mp* We may nev - er un - der - stand

B♭6 B♭maj9 Am7 D7 (-9)

if love just hap - pens or it's planned. We

Gm7 G♭aug Am7 Bm7 (-5)/F

must be - lieve our spir - its know some - how. Ba - by,

Lead Me Into Love - 5 - 1

Medium beat ♩ = 80

Gm7 F/A Bbmaj9 B7(-5) Bbmaj9

we can't stop — the fall - ing we feel now. — New e - mo - tions o -

Am7 Dm7 Bbmaj9

- ver-load, — and now this heart - beat — wants con -

Am7 Dm7 Gm7 Bbmaj9 C#aug Dm7 G7

trol, — ba - by. If the love was meant to be — so strong, —

Bbm7 Bb/C C7aug

some - thing close — to mag - ic's com - ing on. Take my heart — and...

Chorus: % Fm7 Bbm7 Cm7 Dbmaj7 Bb7

Lead me in - to love. Light the way — for me, — with -

D $\flat$ /E $\flat$  C7/E C7 Fm7 B $\flat$ m7 Cm7  
 out your touch— I can - not see. — Lead me in - to love. I'm

1. D $\flat$ maj7 D $\flat$ /E $\flat$  Edim Fm7 D/F# A $\flat$ m6/B D.S.  $\text{\textcircled{S}}$   
 deep in — the mir - a - cle — of you.

2. D $\flat$ maj7 B $\flat$ 9 D $\flat$ /E $\flat$  C7 *To next strain*  
 deep in — that mir - a - cle, — deep in — that mir - a - cle. —

3.4. D $\flat$ maj7 B $\flat$ 7/D D $\flat$ /E $\flat$  C/E *Repeat ad lib. and fade*  
 deep in — that mir - a - cle, — deep in — that mir - a - cle. —

**Fm7** **F7** **A $\flat$ m6/B**

Light the way so I can see. Light the way so I can see.

**B $\flat$ m7** **C7sus/G** **C7aug**

I keep tell - ing you,

**Fm9** **A $\flat$ m6/B**

you — make the mir - a - cle hap - pen, ba - by; you — make the mir - a - cle,

**B $\flat$ m7** **Csus/G** **C7aug** **Fm9**

ba - by, — I need — you.

**F7/E $\flat$**  **D $\flat$ maj7**

Tell me — when our hearts meet; — hon - ey, won't you

**Bmaj9** **Bbm7** **D♭/E♭**

love me, — let our hearts meet. — I know that I am

**D♭maj7**

no good, — ba - by, 'til you show — me —

**Bmaj7** **Bbm7** **D♭/E♭** **C7** **D.S.S. %%**

that your de - sire — is com - plete and I'm all yours. —

*Verse 2:*

When we feel excitement rise  
 We'll share the secrets found in lover's eyes.  
 You'll speak the words of love; I'll speak them, too;  
 Baby, ain't no stoppin' me when I'm near you.  
 Honey, take this heart and...

*(To Chorus:)*